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Medieval Manuscripts

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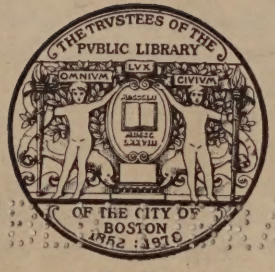
With an Introduction on
the Art of Writing and Miniature Painting
in the Middle Ages



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Medieval Manuscripts

THE present issue of More Books contains a descriptive list of the medieval manuscripts of the Library.* In the second week of April these manuscripts will be placed on view in the Exhibition Room of the Library, together with the facsimiles of some famous manuscripts.

Medieval manuscripts have a perennial lure. The books that were in use five or six hundred years ago are very different from our modern books, and nobody can view them without being conscious of the ages which separate our life from the life in which they were produced. Few other objects of the past, not even paintings or sculpture, have the same personal appeal, the same intimate suggestion. And this is naturally so. Great art is ageless; the purely contemporary is there suppressed, made subservient to what is always significant. Before the Gioconda of Leonardo da Vinci or the Moses of Michelangelo we do not think of the centuries which have elapsed since their making. It is in the lesser arts that we see preserved the homely, curious, more minute characteristics of the times. These are human in the every-day sense of the word. And because of this, they force upon us comparisons: we smile at their peculiarities, happy in our superiority, or feel slightly distressed, aware of our own slipshod ways.

Everything is "quaint" about the medieval book. In libraries, every custodian of such manuscripts is familiar with the sighs of surprise which they elicit on the part of the unspoiled visitor. What to wonder at first: at the heavy parchment leaves, the black mass of the writing, or the queer little pictures dressed up with gold? Most of these books are in Latin, in the dead language. And yet they are teeming with life. The monks who in quiet monasteries spent months or years stooping over them left something of their personal presence on the pages. Their beliefs and passions are in the shapes of letters, their fears and laughs in the droll figures of the miniatures. A piece of the age is there. It is quite natural that the first question of the visitor is, how *old* is that manuscript? It is fair to state, however, that the curiosity of the public does not stop with this first impulsive expression of appreciation. People, if they have a chance, want to know more about the matter. The showing of old manuscripts is a grateful task for the librarian.

The parchment or vellum itself has a spell. It gives a thrill to touch these pages, the skins of long defunct lambs, sheeps and calves. Of course, these skins went through considerable treatment before the writing was done upon them. But in spite of the heating and scraping and smoothing, one side of the leaf is still rougher than the other — the touch unmistakably shows whether the page is on the hairy or fleshy side of the skin.

The leaves of different books are, of course, of unequal quality. Sometimes they are thick, coarse and yellow; again, they are thin, smooth and pure white. A

*This essay and the ensuing list are reprinted from the issue for March 1928 of More Books, the Bulletin of the Boston Public Library.

great deal depends on the preparation, and first of all on the nature of the skin. Parchment is usually less refined than vellum; but often it is difficult to distinguish the one from the other. It is well to bear in mind that parchment is made from the skin of sheep or lamb, and vellum from that of young calves. The younger the calf, the finer is the vellum; the finest is made from the skin of the still-born animal.

There is also a third variety, though people seldom discriminate even between the other two. This is the membrane, of which the extremely thin leaves are made. The membrane is not skin; it is to be found between the skin and the flesh.

"Membrana" was, indeed, the most commonly used name in antiquity not only for membrane proper, but also for parchment and vellum — sometimes even for papyrus. But the Latin authors usually qualified the word; they spoke of membranes of goats, lambs, sheep, calves, kids ("membranae caprinae," "membranae agninae," "membranae ovillae," etc.). Curious as it is, the word "parchment" does not seem to have been known at all before the fourth century. It was only in the Middle Ages that "pergamentum" and "pergamerium" became household words with the scribes. The origin of the word is perfectly clear; it was derived from the name of Pergamos (Pergamon or Pergamum), a city in Asia Minor where, in the second century B. C., parchment was supposed to have been first made — an erroneous belief, of course, for hundreds of years before that time the Jews, and doubtless also other peoples, had already used skins for writing. For the sake of completeness, let us add here that the word "vellum" is a derivation from "vitulus," the Latin name for calf.

Paper became known in Europe in the thirteenth century, but it was seldom used even in the fourteenth. For artistic manuscripts parchment or vellum was naturally preferred. With the fifteenth century, however, years before the invention of printing, paper manuscripts became increasingly common.

The scribes in the monasteries were supposed to do the whole book, from the preparation of the leaves to the last stitch on the binding. Each scribe was acquainted with every phase of book-making. In the larger monasteries, however, there were special workmen to handle the raw skins, to cut and arrange the leaves in the right size and order. There were others (rubricators) who drew the lines across the pages to guide the scribe's hand, and again others (ligators) who worked on the bindings.

Often vellum was used also for the binding, but generally merely to cover the heavy oak or beech boards which alone gave the proper protection to the manuscript. Instead of vellum, pigskin or calfskin was also commonly used. Even these were likely to wear out, so the covers of large folios were, in addition, equipped with bosses. Such a book, then, was able to weather the vicissitudes of time. The covers themselves were simple. Blind-tooling was much in practice, the pattern consisting of a few lines or flowers stamped on the damp leather.

One may see some characteristic old bindings, and examine many varieties of parchment, vellum and membrane at the present exhibition of the Library.

The most conspicuous, and perhaps most attractive feature of the medieval book is the miniature.

People usually associate the word with the size of the picture. In its present usage miniature really means a small picture. Etymologists, however, insist that

the word has nothing to do with "minute," that its origin is in the name of that red pigment "minium" which the medieval scribes so delighted in using. But whatever the legitimate ancestry of the word may be, it would scarcely be correct to apply it to-day in the sense of minium to pictures which may have no red color at all. Where people are wrong is rather in the indiscriminate use of the term "illumination." They often call a manuscript illuminated which is merely illustrated. Illumination means the heightening of light, and this is done by gold or silver. Only such manuscripts are illuminated as contain precious metal.

The illustration was frequently done by the same person who wrote the text. Usually, however, the pictures were executed by special artists: besides the "scribae," there were "miniatori" in the monasteries.

The art of illustration is not peculiar to medieval and modern books. It is as old as writing itself. The pictographs of primitive races are often smeared over with paint. The colored Babylonian clay-tablets were illustrated manuscripts. The Egyptians were the first to carry the art to a high perfection. During the Middle Empire of Egypt, particularly about 1500 B. C., the monks at Thebes produced manuscripts equal in beauty to any other artistic production of the country. In the papyri of Ani, Nu, Hunefer — and in that of Anhai in which gold was used for the first time — the decorations occupy almost as much space as the writing itself. The forty-second chapter of the Book of the Dead, the Weighing of the Heart, is a grand pictorial representation of the Egyptian religion, and the value of the manuscript largely depended on the success of the artist in that scene. The Greeks and Romans also illustrated their books, as is shown by a few surviving copies — an Iliad and a Virgil from the fourth century. From Rome the art was transmitted to Constantinople, and through the influence of the Oriental examples again to medieval Europe. This seems to be at least the logical sequence. But undoubtedly native genius, more than mere tradition, was at work in the European revival. How the Irish monks, the makers of the Book of Kells, the Book of Durrow and a number of other magnificent Gospels, reached such perfection in the sixth and seventh centuries, when the rest of Europe was in utter darkness, is still a mystery. To a large extent, it was through the Irish monks and their Anglo-Saxon disciples that the art of book-making spread throughout Europe. Alcuin at Tours and at the court of Charlemagne exercised a mighty influence that was felt in many countries. In the ninth and tenth centuries the number of monasteries with busy "scriptoria" rapidly increased.

Amateurs often most admire the work of these early artists — the child-like simplicity of their drawings of human figures and the immense intricacy of their geometrical designs. These works indeed have a peculiar effect: the faith of the artist has a savage power that leaps from the pages. But it is difficult not to see that most of this art was purely conventional; that the drapery was more important than the human figure and that the interlacings of the patterns called more for patience than for genius.

The rise of the art of miniature-painting was really a part of the Renaissance and it came into its own only at the end of the thirteenth century. It steadily developed till the end of the fifteenth century, even after the invention of printing. At first only the Bibles and Missals belonging to the cathedrals or to private ecclesiastics called for the art of the miniaturist, but soon a secular society grew up

which learned to appreciate art. Wealthy ladies wished to possess fine manuscripts and their Books of Hours soon rivalled in artistry the Breviaries of bishops. But besides biblical and liturgical books, the period was rich in romances and chronicles. This was the time of the birth of literature in the vernacular: the "Chansons de Geste," the "Roman de la Rose," the Arthurian legends — and their German, Italian, Spanish counterparts — became a fashion in the courts of princes who now regularly employed their own scribes.

With the advance of the Renaissance the art of book-making — calligraphy as well as miniature-painting — necessarily passed beyond the bounds of monasteries. In Florence, Paris, Bruges, Antwerp, in all the important art centers, a number of lay artists devoted themselves to the writing and decorating of manuscripts. They were organized in guilds (those of St. Luke and St. John), as were all the other artists and artisans. The Rue de St. Jacques in Paris, the street in which the first printers later began their work, was for a long time the headquarters of some of the most famous French illustrators. There were local schools of miniaturists everywhere, grouped around some outstanding master. Some artists worked only "in little," but often also the great panel-painters illustrated manuscripts. Many altars and painted windows in the cathedrals were merely enlarged copies of miniatures.

The colors of these miniatures, their immense variety embracing all tints and hues, is a wonder to the modern artist. The freshness and depth of those blues and greens are indeed a delight to the eye. And the delicacy of the greys! Nobody can imitate to-day the "grisaille" of the fourteenth century painter. The Pre-raphaelites tried it and produced only clumsiness. The medieval artists were better artists, because they were also better artisans. The craftsman in them took care of all the trouble of preparation, before the work of the artist was begun. Thus the mixing of colors was a hard and elaborate science with them. They did not buy their pigments ready-made, but made them themselves as the occasion required. A large portion of their apprentice years was devoted to the study of mixing colors, the secrets of which were often jealoulsy guarded. There are, however, several treatises extant (like those of Jehan Le Begue, Petrus de St. Audemar, Johannes Alcherius), containing hundreds of recipes, instructions extending to minute details.

But the manuscript that is merely illustrated seldom has the same appeal as the illuminated manuscript, though the Book of Kells, most splendid of all, has no gold or silver on it. The gold, its lustre and richness, speaks for itself. It is also a curiosity. Modern publishers, as a rule, do not put gold between the leaves of their books.

For the application of gold there were, of course, special devices. Commonly it was put on in a fluid state by the pen or brush. But such gold had a dull, "mat" surface. The "burnished" gold was applied in little pieces or, best of all, in whole leaves. First the ground, the "mordant," was prepared and then the thin gold leaf was fastened upon it. The leaf was polished until it became shiny, reflecting the light like a mirror. Not only for the preparation of the ground, but also for the pasting on of the leaf, there were useful counsels. "Hold thy breath while fastening the gold leaf," one monk admonished his apprentices, "otherwise thou wilt blow it away and may hunt for it afterwards." Even manuscripts which did not have

illuminated miniatures usually had illuminated initials. Every scribe knew how to do these, without the help of the illuminator.

The most gorgeous manuscripts — the Grimani Breviary, for instance — were made toward the end of the fifteenth century, after the invention of printing. But the very splendour of these manuscripts already augured the imminent decline. In the earlier periods the miniature was really part of the book, its effect subordinated to the effect of the whole. Later, however, the miniature assumed too great an importance, it became showy and almost independent of the rest of the book.

Among the books now on exhibition at the Library there is one which contains some beautiful illuminated miniatures: a volume of "De Civitate Dei" by St. Augustine. The work was made in the middle of the fifteenth century by a Dutch scribe. Who the miniaturist was is unknown; possibly the scribe who wrote the text. The gold is laid on here in leaf form; at one point one may see the mordant beneath. Other manuscripts on view also contain illuminated miniatures, border decorations and initials. Some of them have artistic value, others are of a more ordinary quality. A French manuscript, an "Histoire Universelle" of the fifteenth century, contains some fine painted miniatures. There are fifty-seven little pictures on this vellum roll. Their drawing is conventional, yet these miniatures have a charming quaintness and the loveliest colors.

The twelve miniatures representing "The Life of Christ" — by far the most artistic in the collection of the Library — are of a later date.

The studious, however, are interested not only in the decorations of a manuscript, but also — or perhaps first of all — in the script. It is the writing that makes the book, and every other feature should harmonize with it. Writing itself was an art in the Middle Ages. The shape and size of the letters, the spacing of the lines, the color of the ink, the arrangement of the written material on the page, all this was done with a view to create beauty. Even more than the miniature, calligraphy reflects the artistic tendency of the age. When in the nineties of the last century William Morris and his friends started the movement now called "the revival of printing," they did nothing else but return to the art of the fifteenth century masters of printing — who themselves were the imitators of the earlier or contemporary scribes. The early masters of printing had the manuscripts before them as models: and they copied them religiously. Every printer imitated the style familiar in his locality. If he happened to be a travelled man, he devised "strange" types, that is, reproduced the characters of foreign scribes. The early printed book wished to look in every respect like a manuscript. The story that Johann Fust, Gutenberg's partner, sold copies of the first printed Bible as manuscripts may be a legend, but it well expresses this fact. Even the painted and illuminated miniatures were adopted by the early printers. It was only in the last quarter of the fifteenth century that miniatures gave way to woodcuts.

A well-written book thus may have more artistic value than a manuscript that is stuffed with miniatures, but otherwise is poorly executed. One may find much genuine delight in the script of a book. Many elements go into the making of a beautiful page — and the medieval scribes knew it.

The "black letter" makes to-day the most striking impression upon the casual observer. The blackness of the writing, unfaded after the many centuries, proves

that not only the art of mixing colors, but also the art of making good ink had its secrets. Here is one recipe, recommended by Jehan Le Begue:

> Take 4 bottles of good wine, white or red, and 1 lb. of galls, slightly bruised, which must be put into the wine, and allowed to stand in it for 12 days, and be stirred every day with a stick. The twelfth day it must be strained through a strainer of fine linen, and must be poured into a clean jar, and put on the fire to be heated, until it almost boils. Then remove it from the fire, and when it has cooled so as only to be tepid, put into it 4 oz. of gum-arabic, which must be very bright and clear, and stir it with a stick, then add ½ lb. of Roman vitriol, and stir it continually with the stick, until all things are well fused, and let it cool then and keep it for use. And note, that ink made with wine is good for writing books upon the sciences, because, when books are written with such ink, the letters do not fade, and can hardly be scraped out or discharged from parchment or paper. But if they are written with ink made with water, it is not so, for they can easily be scraped out, and it may happen that the letters written with it will fade.

For the concoction of green, blue and red ink, there were, of course, other well-considered recipes. Experienced scribes invented, besides, sundry little devices, like these:

> "If you wish to prevent the ink from running when using it add the gum of a plum-tree or of an apple, in the boiling, and boil them together.
>
> "After the ink stand has once been filled with good ink, a piece of red orpiment should be put into it; and if this red orpiment will be put into white of egg, it will keep for a long time without putrefying."

The gothic script appears strange to-day, for it is no longer used anywhere outside of Germany. Most people would be surprised, therefore, to know that till the end of the fifteenth century England was the only country where nothing but gothic characters were used. In the rest of Europe, however, the roman type was a rival of equal force to the gothic. As a matter of fact, it preceded the gothic by a long time. The roman letter was the direct descendant of the Carolingian minuscule, itself a derivation of the script of the Romans. In the eleventh century this roman type of letter disappeared, to return later as the "humanistic" style: the character in which the classics of antiquity were written. In the meantime, from the twelfth century on, the gothic style became supreme in Europe, eclipsing, temporarily at least, every other style. The gothic letters in which the scribes wrote their Bibles were just as much an expression of this style as was the gothic cathedral. Their tall, steep, impatient lines were born from the same God-seeking fervor which created the immense spires of the Cathedral of Cologne. And the round, comfortable curves of the roman letters have an equally close relationship to the spreading and very human arches of Roman architecture.

Between the pure gothic and pure roman characters there are quantities of semi-gothic and semi-roman varieties. Sometimes the roman script influenced the gothic, sometimes the gothic influenced the roman. It requires trained eyes to recognise the many species, to see the distinguishing marks of a particular writing. But even the layman, though perhaps unable to account for it, would feel the difference in the appearance of these letters. The student of calligraphy studies them with a magnifying glass — just as the early type-designers practised on large-scale drawings. No lesser artists than Leonardo da Vinci and Abrecht Dürer left complete series of their laborious experiments in drawing letters.

Besides the gothic and the roman, there is also a third kind: the "lettre bâtarde." The name has an impolite suggestion; indeed, heterogeneous elements entered into its making. But the "bâtarde," though its gothic affinity is obvious, is an independent character — and a very beautiful one. It developed in France: a happy compromise of the northern and southern elements in French art.

Of finely written books the Library has several specimens. On p. 59 of this issue a half-page from St. Augustine's "De Civitate Dei" is reproduced, showing a pure gothic type. On p. 65 is the facsimile of a page from Lactantius's "Divinae Institutiones," written in Italy in the middle of the fifteenth century. At the very first sight, the page shows a striking resemblance to Jenson's printed pages. There is little likelihood, of course, that Jenson ever saw that particular manuscript; the style, however, was current in Italy in his time, and even the staunchest admirers of the great Venetian printer are obliged to acknowledge that as a type-designer he had little originality. Like the other printers, he copied the manuscripts. His merit is that he copied the best ones. But if not on Jenson, on another great printer our manuscript had an important influence — on William Morris, whose cherished property it was for a long time.

The larger part of the medieval manuscripts of the Library were acquired in 1901, at the sale of the library of the Earl of Ashburnham. The Earl brought together his collections in big groups: its two largest portions were the Libri manuscripts and the Barrois manuscripts, the first bought in 1847 and the second a year later.

Both these collections had their stories. The names of Guillaume Libri and Joseph Barrois will be long remembered in the history of book collecting. Libri, a Florentine by birth, was the more famous of the two. At the age of thirty he was a member of the Institut de France and a prominent figure in the social and artistic life of Paris. As secretary of the commission charged with the inventory of French public libraries, he visited a number of libraries in the provinces, especially those of Dijon, Grenoble, Tours and Orléans, the main depositories of French medieval manuscripts — and he simply carried away whole volumes or, if this was inconvenient, cut out the finest pages with the miniatures. When years later rumors began to circulate about his thefts and he thought the situation to be dangerous, he fled to London and there sold the manuscripts to the Earl of Ashburnham. He never returned to France.

Joseph Barrois, whose name is now associated with that of Libri, did not steal any manuscripts; he merely bought stolen ones. He was an accomplished bibliographer, the first to publish a catalogue of the collections of Charles V, the Duc de Berry and the other sons of King Jean. In his library he gathered some seven hundred manuscripts, one-tenth of which were appropriated from the Royal Library. When the Libri scandal broke out, Barrois, too, felt the ground uncertain. Following Libri's example, he shipped his collection to London and sold it to the same hospitable Englishman. After the death of the Earl in 1878, many of the Libri manuscripts were sold in Italy; those of the Barrois collection, however, were recovered by France, at a large sum and through the efforts of Léopold Des-

lisle, then director of the Bibliothèque Nationale, who proved beyond doubt the origin of these manuscripts.

The Public Library possesses twenty-one items that were once in the library of Joseph Barrois. All these were acquired by him through honorable means. Unfortunately, none of our manuscripts have the artistic distinction which characterized the French Royal manuscripts.

The Library's collection is a respectable one — as collections in American public libraries go. However, it is well to recognize the fact that the Library is lacking in medieval manuscripts of the first rank. Of the forty pieces listed on the following pages perhaps eight or ten have a special value, and even these fall far short of the best specimens of the art. Rich as the Library is in other fields, there is no need to conceal its comparative poverty in manuscripts. Only by frank admission can the situation be amended.

For it would be of great benefit if the want could be supplied. One or two examples of the highest artistic perfection, such as may be seen in the great European libraries, would prove of real educational value to the public, to the students in the schools of Boston, and to the thousands of visitors who, coming from all parts of the country, are eager to see, more than anything else, our medieval manuscripts.

Zoltán Haraszti

Medieval Manuscripts in The Library

In Latin

Scriptural and Liturgical

BIBLIA SACRA LATINA. On Vellum. Folio. Early XIV Century.

Written in gothic characters, probably in France. The writing is a fine specimen of the period. Double columns, fifty-six lines in each. There are six large illustrated initials with border decorations and several ornamental pen-letters. The initials of each chapter are in red and blue. Bound in red morocco.

St. Jerome's Prologue occupies the first 4 leaves; the Old Testament extends to folio 329; then follows immediately folio 340, without a break in the text. The New Testament begins on folio 347 and ends on folio 447; it is followed by an Index of proper names.

From the Library of William Morris.

Size, 8¾ × 12¼ inches.

BIBLIA SACRA LATINA. On Vellum. Small 4°. XIII Century.

Written in almost microscopic gothic letters, on 438 leaves. Double columns, fifty-one lines in each. The initial letters of the paragraphs are in red and blue, with ornaments. Painted border design with seven miniatures on the reverse side of folio 3. Probably of French origin. Old calf binding.

Size, 4⅞ × 6⅝ inches.

PROVERBS, ECCLESIASTES, SONG OF SONGS. On Vellum and Paper. Small Folio. XIV Century.

Written in cursive gothic letters. There are 11 leaves of vellum and 45 leaves of paper. Double columns, usually forty-eight lines in each. Initial letters of paragraphs in red and blue. At the end of Ecclesiastes is written "Scripta p. R. magistrum Johannem Abbatem in Paradiso."

Size, 8¼ × 11¾ inches.

PROPHETS. On Vellum and Paper. Small Folio. XIV Century.

In cursive gothic letters; double columns, usually forty-eight lines in each. The initial letters are in red and blue. There are 85 leaves, fourteen of which are vellum.

Size, 8¼ × 11¾ inches.

MISSALE ROMANUM. On Vellum. Folio. XIV Century.

Written in large beautiful gothic letters. It has 202 leaves; double columns, of twenty-eight lines each. There are several illuminated initials and border designs. Large ornamental pen-letters in red and blue to every chapter. Old calfskin binding.

Size, 9⅝ × 13½ inches.

PSALTER, CANTICLES AND LITANY. 12°. EARLY XIV CENTURY.

In neat gothic letters, on 72 leaves. Twenty-six lines to a full page. Painted initials in red and blue. At the bottom of the second page there is a note: "Liber Domus Beatae Mariae de Macourt ordinis Carthusiensis prope Valencenas in Hanonia." The book once belonged to the Carthusian house of Macourt near Valenciennes.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 3¾ × 5½ inches.

PSALTER, CALENDAR, CANTICLES, LITANY AND COLLECTS. ON VELLUM. SMALL 4°. XV CENTURY.

Written in gothic letters, on 156 leaves. Long lines, nineteen or twenty to a page. There are eight large illluminated initials and elaborate border designs. The capitals are in blue and vermilion throughout. Bound in brown morocco.

This manuscript was probably written in England. In the Calendar there are notes of the births and deaths in the family of a certain Cook, of the fifteenth century.

Size, 5⅞ × 8⅝ inches.

ANTIPHONARIUM ROMANUM. ON VELLUM. ELEPHANT FOLIO. XV CENTURY.

An Italian manuscript containing the Psalms from the first Sunday in Advent to the Vigil of Epiphany, including the Feasts of the Saints from that of St. Andrew (November 30) to that of St. John, the Apostle (December 27).

Written on 235 leaves. There are large initials and ornamental pen-letters. Bound in heavy boards covered with calfskin. Five brass bosses on each cover.

Size, 15½ × 21½ inches.

Theological

ST. AMBROSE. IN PSALMOS DAVIDICOS COMMENTARII. ON VELLUM. 4°. EARLY XV CENTURY.

Finely written in semi-roman letters by an Italian scribe, on 169 leaves. Long lines, usually thirty-two to a page. Blank spaces left for the initials. Binding: oak boards covered with vellum.

This manuscript originally belonged to Francesco Barbaro. Inside the cover there is a note: "Iste Ambrosius super palmist[em]. est francisci barbari patritij veneti." There is another note on the first leaf: "Collegii S. Barnabae," indicating one of the earliest owners. (There were several colleges of this name in Italy and elsewhere.)

From the Library of the Earl of Ashburnham (Barrois Collection, 88).

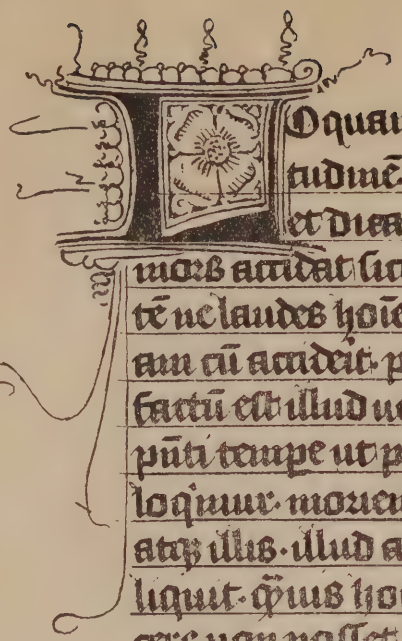
Size, 7 × 9⅞ inches.

ST. AUGUSTINE. DE CIVITATE DEI. ON VELLUM. FOLIO. XV CENTURY.

A Dutch manuscript written, as stated in the colophon, by Frater Theodoric, the son of Ghysbert, and finished on the Feast of St. Alexius (July 17) 1466. The last sentence reads: "Qui legit hunc dicat scriptor cum pace quiescat." ("May he who reads this pray that the scribe rest in peace.")

Written in beautiful large gothic letters, on 264 leaves. Double columns, forty-four lines in each.

The first three pages are enclosed in rich, illuminated borders composed of foliage, figures of birds, monkeys and monsters hiding among the branches. There



Oquamur ergo sedm consue
tudinē non cūi aliť debemus.
et dicam⁹ ante mortē pr⁹ q̄
mors accidat sicut scr̄ptū est: ante mor
tē nc laudes hoiem quēq̄m. Dicam⁹ ea
am cūi accidit. post mortē illi⁹ ut illi⁹.
factū est illud uel illud. Dicam⁹ et de
pūti tempe ut possum⁹ uelut cūi ita
loq̄mur. moriens ille tristatus ē. et illus
atq; illus. illud atq; illud moriens dere
liquit. q̄ nus hoc mihi viuens ōino fa
cere non posset: et post⁹ hoc añ mor
tē fecit non ī morte. Loquam⁹ ergā si
aut loquit⁹ scr̄ptura diuina. que mor
tuos quoq; non post mortē. sed ī mor
te non dubitat dicē. Hinc cūi ē illud:
q̄m non est ī morte q̄ memor sit tu.
Donec cūi reminiscant recte ē dicūt⁹
ī[illegible] sicut in [illegible] quilor ē de
regula qua cetera talia declinant. Nam
q; ab eo qđ est erit fit ūbum p̄teriti tē
porus ortus ē. et si qua similia sūt. p
tempus p̄teriti principia declinant. ab
eo uero qđ est morit⁹ si quicam⁹ p̄teri
ti tempus ūbum. rūderi solet. mor
tuus ē. ū littēa geminata. Hinc cūi di
cit⁹ mortuus. quō fatuus. arduus.
cardinus. conspicuus. et si q̄ similia
que non sunt p̄teriti temporis: sed q̄m
nomīa sunt sine tempe declinantur.
Illud aūt quasi ut declinet⁹ qđ decline
ri non potest: pro principio p̄teriti tpis
ponit⁹ nomē. Cōuenienti ratiq; factū
est. ut quēadmodū id qđ significatū
non potest agendo. ita ipm uerbum
non posset loquendo declinari. agi ta
mē potest in adiutorio grē redempto

GOTHIC LETTER. FACSIMILE, IN SAME SIZE, FROM A MANUSCRIPT COPY
OF ST. AUGUSTINE'S "DE CIVITATE DEI"
IN THE BOSTON PUBLIC LIBRARY

is a large illuminated initial I on the first page, representing the Fall of Man. On the second page there is a picture of St. Augustine leading the canons and monks of an Augustinian house to the City of God, where angels with harps are awaiting them. On the third page there is an illuminated initial G: a picture of St. Augustine writing, his ink-vessel and pen-sheath held by a canon of the order. Characteristic Dutch pen-letters in blue, red, and green adorn the beginning of each of the twenty-one books, and there are smaller letters of the same kind to each chapter. The volume is rubricated throughout.

Bound in old vellum.

From the Library of Henry Yates Thompson.

Size, 11⅛ × 15 inches.

ST. AUGUSTINE. DE GENESI AD LITTERUM, LIBRI XII.
On Vellum. Folio. Early XIV Century.

Written in neat gothic letters, on 62 leaves; in double columns, forty-nine lines in each. There are ten illuminated initials. The capitals and the marginal decorations are in red and blue. Rubricated throughout.

Size, 9 × 13¾ inches.

PETRUS COMESTOR. HISTORIA SCHOLASTICA.
On Vellum. Folio. XII (?) Century.

Petrus, called Comestor or "The Glutton," because of his insatiable avidity as a reader, taught philosophy in Paris about 1165. The "Historia Scholastica" is an abridgment of the Bible narrative, provided with commentaries. The book was used for a long time as a text book. It was first translated into French in 1498.

The manuscript in the Library is written in gothic letters, on 198 thick leaves. Double columns, mostly of forty-three lines. The holes made by the rubricator show on the leaves. The initials of the paragraphs are painted in red. Bound in the original oak boards covered with sheepskin.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 9 × 13½ inches.

INNOCENT III. REGESTA. On Paper. Large 4°. XV Century.

Over four thousand Registers, or Epistles, of Innocent III are extant. They were published several times; the best available edition is that of the Abbé Migne in Vols. 214–7 of the "Patrologia Latina." The letters written during the fourth, seventeenth and eighteenth years of Innocent's pontificate (1198–1216), together with many others, are lost; in various archives, however, new material is constantly turning up. The manuscript in the Library contains a group of "dubious" decretals.

An inscription at the end of the manuscript states that the work was copied by Hermann of Knevellinthusen, "promissarius" in Rüden, in 1448. This may be Rüden near Düsseldorf, but there are several Rüdens in Germany.

Written in cursive gothic letters on 92 leaves. (The first four leaves give a Table of Contents; the numbering begins on the fifth leaf.) Double columns, of thirty-eight lines each. The capitals and headlines are in red throughout. In the original binding: sheepskin over beech boards, with straps.

Size, 8⅛ × 11 inches.

INNOCENT III. DE MISERIA HUMANAE CONDITIONIS. On Paper. Large 4°. XV Century.

This treatise, better known by its first title "De Contemptu Mundi," was written by Innocent before he became Pope, during his retirement as Cardinal-Deacon of Sts. Sergius and Bacchus. Divided into three parts, the work is largely a compilation of Biblical quotations. The manuscript in the Library agrees with the text as printed in the "Patrologia Latina," Vol. 217; many chapters, however, are in an abbreviated form.

The manuscript occupies 16 leaves (folios 97–112) in the volume described in the previous item. Handwriting and measurements are the same.

THREE TRACTS. On Paper. Large 4°. XV Century.

There are three more tracts in the book described above:

1.) *Somnia Danielis.* (Leaves 89, 90.)

2.) *Sermo de Horis Canonicis Legendis.* (Leaves 91–95.)

3.) *Arbor Consanguinitatis.* (Leaves 113–121.) It contains several genealogical tables showing the various degrees of affinity.

At the end of each tract it is stated that Hermann Knevellinthusen is the possessor of the book.

LACTANTIUS FIRMIANUS (LUCIUS CAELIUS). DIVINARUM INSTITUTIONUM LIBRI VII. On Vellum. Folio. XV Century.

Lactantius (c. 260 — c. 340) has been called, for the beauty of his style, the "Christian Cicero." The "Divinae Institutiones," his chief work, is an introduction to Christianity. It was composed about 310. The first edition of the works of Lactantius was printed at Subiaco, near Rome, in 1465.

The manuscript in the Library was written in broad roman letters, at Venice, about 1450–70. There is a striking resemblance between these letters and the types used by Nicholas Jenson a few years later. Even the placing of the written material on the page and the proportion of the generous margins remind one of Jenson's books.

There are 297 leaves; long lines, twenty-seven to a page. Seven large fine illuminated initials, one at the beginning of each book, embellish the volume. At the bottom of the first page there is the coat of arms — two angels holding a shield — of the original owner. The binding is old vellum.

The book once belonged to William Morris. After his death it came into the possession of Henry Yates Thompson.

Size, 8¼ × 12½ inches.

CLAUDIANUS MAMERTUS. DE STATU ANIMAE, LIBRI III. On Vellum. Small Folio. XII (?) Century.

Claudianus Mamertus, a brother of St. Mamertus, preached and wrote at Vienne, in Gaul, where he died in 474. His most important work is "The Nature of the Soul."

Prefixed to Mamertus's treatise in this manuscript is a tract by St. Faustus, "De Anima," against which Mamertus argues in his work. There is a note on the last leaf, written in 1609 at Tournay, in which the Jesuit Andreas Scotus states that he has compared this manuscript with two others and found it the best. The volume once belonged to the Library of St. Martin's at Tournay.

The manuscript is written in semi-roman letters, on 39 leaves. Long lines, thirty-six to a page. Two large painted initials with grotesques. Calf binding, with blind stamped design.

From the Library of the Earl of Ashburnham, (Barrois Collection, 97).

Size, 8¼ × 12 inches.

PIERRE DE RIGA. AURORA. On Vellum. 4°. XIV (XIII?) Century.

Pierre was a canon at Rheims, where he wrote about 1160. He died there in 1209. He was probably born in the Vendôme. The "Aurora" is a metrical paraphrase of the Old and New Testament. It is composed in the Latin elegiac couplet, with considerable skill for the period.

The manuscript in the Library is written in gothic letters, on 133 leaves. Long lines, forty-nine to a page. Ornamental pen-letters in red and blue. There are many marginal diagrams. Old calf binding.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 6½ × 9½ inches.

RAYMOND DE SABUNDE (SABIENDA). TRACTATUS DE SEPTEM VITIIS CAPITALIBUS; DE VIRTUTIBUS; DE SEPTEM BEATUDINIBUS IN CORPORE GLORIFICATO. On Paper. Small Folio. XV Century.

Raymond de Sabunde was a Spanish scholar, a teacher of medicine and philosophy, and finally professor of theology at Toulouse. His most important work is "Liber Naturae sive Creaturarum" (1434–36). This work was translated into French by Michel de Montaigne. "It happened that my father, shortly before his death, having accidentally found this book under a heap of other neglected papers, commanded me to translate it for him into French," he wrote. His translation was first printed in 1569 in Paris. Montaigne thought very highly of Sabunde. One of his longest essays, a book in itself, bears the title "Apologie de Raimond Sebond." It is true, however, that little is said in it about the scholastic philosopher.

The manuscript in the Library is written in "lettres bâtardes," on 10 leaves. Long lines, usually thirty-six to a page. Painted initials in red.

Size, 8¾ × 11½ inches.

USUARDUS (HUSARDUS). MARTYROLOGIUM; VERSUS PASCHALIS; PROVINCIALE OMNIUM PARTIUM MUNDI. On Vellum. Folio. XV Century.

Usuardus, a French Benedictine monk, lived in the ninth century. He composed his "Martyrology" at the order of Emperor Charles the Bald in 875. The autograph manuscript of the work is still preserved in the abbey of St. Germain-des-Près, of which Usuardus was a member. Till the XVI Century this book was the basis of the Roman Martyrology; up to 1600 it was reprinted no less than two hundred times.

Finely written in large gothic letters in black and red, on 227 thick leaves. (The "Versus Paschalis" begins on folio 214 b, and the "Provinciale" on folio 217.) Long lines. There are fifteen fine illuminated initials, and also ornamental pen-letters on every page. This book, written in 1425, originally belonged to a church in northern France.

Original hogskin binding on oak boards.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 9¼ × 13¾ inches.

Secular

MARCUS TULLIUS CICERO. DE OFFICIIS, LIBRI III.
On Vellum. Small Folio. XV Century.

Written in beautiful roman letters, on 76 leaves. Long lines, twenty-nine to a page, wide margins. There are three large and several smaller illuminated initials. Modern calf binding with blind stamped design. The manuscript is dated November 5, 1440.

From the Library of the Earl of Ashburnham, (Barrois Collection, 200).

Size, 6¾ × 10 inches.

MARCUS MANILIUS. ASTRONOMICON, LIBRI IV.
On Vellum. Small 4°. XV Century.

Manilius lived during the reign of Augustus. The first volume of his works treats of the spheres, the form of the earth, the division of the sky and the constellations. The remaining volumes are mostly astrological. The book was very popular during the Middle Ages. It was first printed in 1472, and often reprinted till the end of the XVI Century.

The manuscript in the Library was written in small, beautiful italic characters by an Italian scribe, Peregrinus Allius, at Ferrara in 1461. It occupies 86 leaves. Long lines, twenty-five to a page. Illustrated initials with marginal decorations on first page. Bound in old vellum.

On the fly-leaf is written: "Liber D. Grimani Cardinalis S. Marci"; and below, in a different hand: "M. Patriarchae Aquileiensis." The first name is that of Domenico Grimani (1461–1523), Cardinal of St. Mark and Patriarch of Aquileia, the owner of the famous Grimani Breviary and of a great library; the second name is probably that of his nephew, Marin or Marc Grimani, who succeeded him in the Patriarchate. Soon the volume became the property of Pierre Pithou (1496-1556), a French jurist and savant, who lived at Troyes. Later it belonged to the de Rosny Library, the book-plate of which is on the inside cover.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 5 × 7½ inches.

QUINTUS SAMMONICUS SERENUS. IN MORBIS A CAPITE AD PEDES. On Vellum. Small 4°. XV Century.

Serenus Sammonicus was the author of a long didactic poem, "De Medicina Praecepta," containing a vast number of magic formulae. Serenus possessed a library, said to consist of sixty thousand volumes. He was murdered at the order of Caracalla in 212.

The manuscript in the Library has 24 leaves. It is bound together with Manilius's "Astronomicon" and is written in the same hand.

MARCUS VALERIUS MARTIALIS. EPIGRAMMATON. LIBRI XIV. On paper. Small Folio. XV Century.

Books XIII and XIV are known, respectively, as "Xenia" and "Apophoreta," from their dedications. Written in semi-gothic letters, on 150 leaves. Long lines, thirty-six to a page. Dated July, 1453.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 7⅝ × 11½ inches.

atq; inſipientes fuiſſe quid quod eſſet homi i
ſumũ bonũ conſtituitum nec uidere nec intelli
gere nec ſuſpicari aliqn potuerunt. Anaxagoras
cum abco quereretur cuiuſ rei cã natus eſſet reſ
pondit celi ac ſolis uidendi hanc uocem admirã
tur omnes ac pho dignam iudicant. At ego hũc
puto non inuenientem quid reſponderet effu
diſſe hoc paſſim ne taceret quod quidem feci
ſi ſapiens fuiſſet cõmentatũ meditatũq; habere
debuit quia ſi quis rationem ſui neſciat ne ho
mo ſit quidem. Sed putemus non extempore
dictum illud effuſum iudeamus intribus uer
bis quot & quanta peccauerit primũ quod
omne hominis officium in ſolis oculis poſuit
nihil ad mentem referens ſed ad corpus omia
quid ſi cecus fuerit officiũ ne hominis amit
tet. Quod fieri ſine occaſu anime non poteſt
Quid cetere corporis partes. num carebunt ſuis
quiq; muneribus. Quid quod pluſ eſt in au
ribus q̃ in oculis ſitum qm̃ doctrina & ſapiã
papi auribus ſolis poteſt oculis ſolis nõ põt.
Celi ac ſolis uidendi cauſa natus es. Quis te in
hoc ſpectaculum in duxit. aut quid celo re
rumq; nature niſi o tua confert. nimirum ut
hoc imenſum & admirabile opus laudes.
Confitere igitur rerũ omniũ eſſe conſtituto
rem deum qui te in hunc mũdũ quaſi teſtẽ

ROMAN LETTER. FACSIMILE, IN SAME SIZE, FROM A MANUSCRIPT COPY
OF LACTANTIUS'S "DIVINAE INSTITUTIONES"
IN THE BOSTON PUBLIC LIBRARY

FLAVIUS RENATUS VEGETIUS. DE RE MILITARI.
On Vellum. 4°. XV Century.

Vegetius lived in the fourth century. His work, though an unscientific compilation, had a very wide influence. Its third part, containing a number of military maxims, was read by military people down to our own day.

Written in beautiful small roman letters, by an Italian scribe, on 69 leaves. The long "s" is unusually prominent. Long lines, twenty-six to a page. Illuminated ornamental initial and marginal decoration on first page; there are several painted capitals in blue and red in the text. Bound in crimson velvet.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 6½ × 9½ inches.

GUALTERUS DE CASTELLIONE. ALEXANDREIS SIVE GESTA ALEXANDRI MAGNI. On Vellum. Small Folio. Late XIII Century.

An epic poem written in ten books about 1180. Little is known about the author, who had dedicated his work to the archbishop of Rheims. The poem enjoyed such a popularity even a hundred years later that, on account of it, "the study of the ancient poets fell in neglect in the schools."

Written in neat gothic characters, on 100 leaves, probably in the North of France. Long lines, thirty-two to a page. The initials are painted in red. There are copious marginal and interlinear notes.

From the Library of the Earl of Ashburnham, (Barrois Collection, 96).

Size, 7 × 10⅝ inches.

FRANCESCO BARBARO. DE RE UXORIA.
On Vellum. Small 4°. XV Century.

Francesco Barbaro (1398–1454) was a soldier, diplomat and, as G. Mazzuchelli says in his Gli Scrittori d'Italia, "one of the most famous literary men of the Fifteenth Century." This work is addressed to Lorenzo de' Medici on the occasion of his marriage to Ginevra Cavalcanti. There is a beautiful copy of the work, probably in Barbaro's own handwriting, in the Laurentian Library in Florence.

Written in fine roman characters, on 80 leaves. Long lines, twenty-one to a page. There is an illuminated initial at the beginning, evidently intended to represent Lorenzo de' Medici and his wife. Many capitals are painted in red and blue. Contemporary Italian binding: oak boards, and leather stamped with arabesque ornaments.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 5½ × 8 inches.

BENVENUTO RAMBALDI, DA IMOLA. ROMULEON.
On Paper. Small Folio. XV Century.

Rambaldi's best known and most valuable work is his Commentary on Dante's "Divina Commedia," written in 1379, while he was Professor at the University of Bologna. His "Romuleon," a history of the deeds of the Romans, is very inexact. Cardinal Gometius de Albornotio (Gometio Albernozzo), to whom it is dedicated, was governor of Bologna in 1361 — the date at which the book appears to have been written.

The manuscript in the Library is a copy of the Latin original. It does not contain the author's name, but there is no doubt that it is Rambaldi's work; another Latin copy in the Bibliothèque Sainte-Geneviève, in Paris, gives his name. "Le Livre

de Romuléon," compiled by Jehan Miélot in 1465 and enlarged by David Aubert in 1468, seems to be a translation of this work. There is a fine copy of Sébastien Mamerot's translation of "Romuleon" in the Bibliothèque Nationale.

Written in semi-gothic letters, on 153 leaves. Double columns of forty-nine lines. Painted red capitals. Bound in half vellum.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 8¾ × 11¾ inches.

RAZI, MOHAMMED-ABU-BEKR-IBN-ZAKARIYA. DE AEGRITUDINIBUS. On Vellum. Folio. XV Century.

Razi, or Al-Razi (850–923), was an Arab physician and alchemist. He was born in Khorassan and lived most of his life at Bagdad. Before settling down to his practice, he travelled extensively in Europe, particularly in Spain. His chief work "El Havi" is a compilation from the works of Hippocrates and Galen. He attributed great importance to the healing power of precious stones. However, his "Treatise on smallpox and measles" is regarded with esteem even to-day; this book contains the first exact description of these diseases.

The manuscript in the Library is written in gothic letters, in double columns of fifty-two lines, with wide margins. Every paragraph begins with an ornamental pen-letter in red and blue. There are eight illuminated initials, figures in square frames. The book has 132 leaves. It is bound in green morocco.

One additional leaf contains, in a different hand, Al-Razi's treatise "De Cerebro."

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 10⅛ × 16⅛ inches.

In Italian

FRANCESCO PETRARCA. RIME IN VITA E MORTE DI MADONNA LAURA. On Paper. Small Folio. XV Century.

In semi-roman letters, on 116 leaves. Long lines, forty-eight to a page. Ornamental pen-letters in red and blue. There are copious marginal notes in an old hand. Prefixed are an alphabetical index and a biographical sketch of the poet. Bound in vellum.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 8⅜ × 11½ inches.

TOMMASO DE BIANCHI. DELLO ACCENTUARE LE DICTIONE DELLO OFFICIO DIVINO, and RICOLTA DELLE RUBRICHE EXTRATE DEL BREVIARIO. On Vellum. Small 8°. XV Century.

Two tracts written by Tommaso de Bianchi, at the Monastery of Corpus Christi at Bologna, in 1485.

Semi-gothic letters, with frequent use of red and blue. Double columns, twenty-five lines to a page. The first tract occupies 43 leaves; the second, 30; between the two, three leaves are left blank. Bound in purple morocco.

From the Library of the Earl of Ashburnham.

Size, 4⅝ × 6⅝ inches.

In French

LA VIE, EUVRES, PASSION ET MORT DE NOSTRE SIGNEUR JHESUCRIST. On Paper. Small Folio. XV Century.

Written in "lettres bâtardes," on 142 leaves. Long lines, thirty-two to a page. Many initials are painted in red. Dated 1454. Bound in olive morocco.

On the first leaf is a coat of arms — a ram painted against a red background — and the name: "Andre Ryneck." At the end of the Table of Contents there is a note, according to which the book was given by André in 1481 to the new convent of the Poor Sisters of St. Claire. "Prijes pour ly," one of the sisters pleads.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 8⅛ × 10⅞ inches.

AGUILLON DE CRAINTE. On Vellum. Small Folio. XV Century.

It begins: "Je par qui vanite en delessent raison pour ensuyr propre volonte . . ." The work seems to be, as an authority on early French literature described it, "a rambling discourse on sin and how to avoid it." Homiletic in style, the work is too long for a sermon. At one point it discusses the Seven Capital Vices. It is followed by a short treatise entitled "Le Doulx Aguillon de Sainte Amour."

Written in " lettres bâtardes," on 60 leaves. Long lines, thirty-six to a page. Many ornamental pen-letters in red and blue. Bound in green morocco.

On the inside cover there is a simple book-plate, "Bibliotheca Lamoniana." Bernard de la Monnoye (1641–1728), to whom the book once belonged, lived most of his life at Dijon, where he wrote his "Noëls Bourguignons," in French and in the patois. Having been elected a member of the French Academy, he went to live in Paris. In 1720 he lost all his fortune on the "Mississippi scheme" of John Law. To procure a livelihood, he was obliged to sell his library. Le Glucq de Saint-Port, a member of the King's council, paid for it ten thousand francs, with the stipulation that it should remain in the use of the old poet till his death. The collection, as Gabriel de Peignot wrote in his biography of La Monnoye, has been dispersed among many libraries.

From the Library of the Earl of Ashburnham (Barrois Collection, 130).

Size, 8 × 11½ inches.

ECCLESIASTIQUE. On Vellum. Small Folio. XV Century.

"Ci commence ecclesiastique qui contient XLIIII chappitre" is the title of this manuscript. It begins: "Toute sapience est de dieu qui est nostre sires . . ." And it ends: "Cy finist ecclesiastique." The last seven chapters of the Book — chapters 45–51 — are missing.

The title "Ecclesiasticus" is first used in the Old Latin Bible. The Book was given that name, probably because it was an *ecclesiastical* reading-book, read in some churches. In the Greek manuscript the title runs: "The wisdom of Jesus, the son of Sirach." The date of the composition is somewhat uncertain, though the best critics agree that it was translated into Greek by Jesus, the son of Sirach, from the Hebrew work of his grandfather Jesus (or Joshua) who wrote in Jerusalem about 180 B. C. The book is the last of the Sapiential writings in the Vulgate of the Old Testament; Protestants regard it as apocryphal.

The manuscript occupies 20 leaves (folios 61–80) in the volume described in the previous item. Handwriting and measurements are the same as in the manuscript of the "Aguillon de Crainte."

ST. BERNARD OF CLAIRVAUX. MEDITATIONS.
On Vellum. Small Folio. XV Century.

It begins: "Cy comancent les meditations saint Bernart." In almost every manuscript the work — often entitled "De Interiori Homine" — is ascribed to St. Bernard. It is incorporated in the collected edition of his works, published in Migne's "Patrologia Latina." (Vol. 184, cols. 485–507.) But the editor, J. Mabillon, remarks: "To be sure, the Meditations contain many sayings of St. Ambrose, St. Augustine, Boethius, not to mention Seneca: sayings which are more than once lauded under the name of Bernard . . . However, few things occur in the Meditations which were taken over from St. Bernard's other, generally known works. And even the passages which otherwise are not unworthy of him do not seem to be written by him, their style being very different from his style."

The manuscript occupies 18 leaves (folios 81–98) in the volume which contain the "Aguillon de Crainte." It is in the same handwriting.

FRÈRE LAURENT. LE LIVRE DES VICES ET DES VERTUZ.
On Vellum. XV Century.

Brother Laurent (Laurentius Gallus) lived in the thirteenth century. Little is known about him. Probably he was a confessor of King Philip III (1245–85), at whose request he wrote his work. The oldest extant manuscript of the book is in the Franciscan monastery in Paris. The Sorbonne has another old copy. Both these manuscripts are dated 1279. The colophon of the manuscript in this Library is similar to that of the copies in Paris: "Ci finist le liure des vices et des vertuz autrement appelle la philippine que compile et parfist un frere de lorde des frere prescheurs a la requeste du bon roy phelipes de France qui morist en Arragon . . ." The date of the composition is not mentioned in our copy. The date of the copying, however, is given: ". . . priez pour luy [the King] et pour moy qui lay escript en lan m.ccccxxv." The name of Frère Laurent does not occur in any manuscript, and a fifteenth century copy in the Library of Geneva gives St. Thomas of Aquinas as author.

Popularly the book was known as "La Somme le Roy," as "The Royal Book." It was translated into English, in the Kentish dialect, early in the fourteenth century. William Caxton made a new translation and printed it probably in 1487. As he says: "Whyche book is callyd in frensshe le liure Royal that is to say the ryal book or a book for a kyng for the holy scrypture calleth euery man a kyng whiche wysely and parfytly can gouerne and dyrecte hym self after vertu."

A complete copy of "La Somme le Roy" consists of five parts; the first is the Ten Commandments with the Commentaries; the second contains the Twelve Articles of the Christian Faith; the third, a treatise on the Seven Mortal Sins; the fourth, the story of the Seven Trees and Seven Fountains; and the fifth, a treatise on the Seven Gifts of the Holy Ghost.

The manuscript in this Library begins with the third part, the first two having been left out. "Monseigneur Saint Jehan en liure de ses Revelacions qui est appelle lapocalypse si dit quil vit une Beste qui issou de la mer . . ." is the opening sentence. The complete copies usually begin: "Ce sunt li X Commandements de nostre Seignour que chescuns doit bien garder."

The manuscript occupies the last 77 leaves (folios 99–176) in the book which contains the three manuscripts described in the previous items. The handwriting is the same.

SIDRAC. LE LIVRE DE LA FUNTAINE DE TOUTES SCIENCES.
On Vellum. Small Folio. XIV Century.

The questions of a King and the answers of Sidrac, "the noble philosopher," on all sorts of subjects. Sidrac is supposed to have lived before the Flood, but by

a revelation he was acquainted with the Christian verities. The book was originally composed in the Provençal language in 1243, and was translated into French a half-century later.

The manuscript in the Library is written in gothic characters. Long lines, forty-two to a page, on 76 leaves. Each paragraph begins with an ornamental pen-letter in red and blue. Bound in crimson morocco.

From the Library of the Earl of Ashburnham, (Barrois Collection).

Size, 5¾ × 9⅞ inches.

HISTOIRE UNIVERSELLE. Vellum Roll. XV Century.

"Here follows the Genealogy of the Bible, showing and saying how long each age lasted from the beginning of the world till the advent of Jesus Christ . . . together with the names of Popes, Emperors, Kings of Jerusalem since Godefroy de Bouillon, Kings of France, and Kings of England till the year 1380 . . ."

This is the title in the original, showing the style and character of the language: "Cy sensuit la genealogie de la bible qui monstre et dit combien chascun aage a dure depuis le comencemẽt de monde iusque a ladvencemẽt ihũcrist et comprent en brief comẽt les trois fils noe peuplerẽt tous le monde apres le deluge et comẽt il nomerẽt les terres et pays . . . et cõment les troyens descendirẽt de la lignee iaphet et puis monstre par signes cõment troys manieres de gens se partirẽt de trois la grant apres la destruction di celle . . . et fonderẽt plusieurs cites villes et chateaux et par especial rome paris londres cest adire peuplerẽt rõmaine lombardie france et angleterre et en quel temps et cõment et combien ils ont regne lung apres lautre iusques au temps et advencemẽt ihucrist si come il apprit par lansaigne des branches des genealogies et apres trouveres ou [?] nouvel testament des papes qui ont este a rome de puis saint pierre iusques en lan mil IIIᶜLXXVII et des empereurs de rome iusques en lan mil IIIᶜXXXVIII et des roys dangleterre iusques en lan mil IIIᶜLXXVI et des roys de france iusques en lan mil IIIᶜIIIIˣˣ et si parle des roys crestiens qui ont este en iherusale de puis godeffroy de billon."

The title runs across the whole width of the roll, in lines fifteen inches long. The story itself is written in several columns. Indeed, with the later developments of history the narrative becomes increasingly complicated, requiring five or six columns.

Around the title there is a beautiful border decoration composed of leaves and flowers, painted in many colors and richly illuminated. There are fifty-seven miniatures strewn over the text; about half of them are in squares of 2 × 2½ inches, while the others are in circles of a diameter of 3 inches.

The first seventeen miniatures are illustrations of the Book of Genesis; seven others, of later portions of the Old Testament, and three relate to the Life of Jesus. "How God created heaven, the moon and the stars" is the title of the first miniature. It shows God standing in the blue Void and laying his hand upon a round substance in the making — the Earth. "How God created the beasts and birds," again, shows God in the centre — a brown horse, a donkey and a pig at his left and a goose, a cock and a turkey at his right. In "How God created Adam and Eve" we see Eve just emerging from the ribs of Adam. As an illustration of the statement "Unto Adam also and to his wife did the Lord make coats of skins" an angel is shown putting a robe upon Adam, while Eve — all dressed up — is looking on. All these pictures are delightful in their unconscious humor; one feels sorry to pass over a single one. That out-door scene, for instance — laid before a barn with slanting roof, in a green landscape — showing Eve knitting peacefully for the baby, while Adam is swinging an axe in the sweat of his brow. Next, Noah is building his ark. The "ark" looks in the picture like a little canoe. Noah, dressed in a splendid crimson garment, is hard at work with a huge auger. The "Tower of Babel" is a grey turret, comfortably surrounded by four trees.

As a painting, the best is "The Temptation of Abraham." Isaac, a red-haired little boy, is kneeling before his father who, tall and bearded, is raising a huge sword to slay him. "But the Angel stayeth him." Stone altar, burning wood, and a white ram caught by his horns in the thicket — the whole biblical story is there. The landscape, the beauty of that peaceful valley, is really exquisite. The last miniature in this group is a portrait of "Joshua, the First Worthy." The leader of the Jews is standing in a marble hall. Clad in black armour, with lance and shield, he is the perfect medieval knight. (One may remark here that the chronicles of the Middle Ages knew "Nine Worthies." The usual list includes: Hector, son of Priam, Alexander the Great, Julius Caesar — three Pagans; Joshua, conqueror of Canaan, David, king of Israel, Judah Maccabeus — three Jews; Arthur, king of Britain, Charlemagne, Godfroy de Bouillon — three Christians. All these, excepting Hector, are depicted in our manuscript.)

Of the seven other miniatures of the Old Testament the "Death of Nebuchadnezzar" is the most remarkable. A servant girl in white apron is shown here chopping up on a kitchen table the leg of the unfortunate king who, wrapped in linen, is lying on the floor. The bleeding chunks are handed up by a dignified priestly person to the ravens perched on the balustrade.

The "Nativity," "Rex Judeorum" and "Jesus as the first Pope" are the three scenes relating to the New Testament.

"How the Great Troy was destroyed" is the first picture outside of the Biblical history. It shows a burning city, red flames leaping from the tall, gable-roofed houses. In "The building of Rome" a young man is cutting stone and another is carrying mortar, while Romulus supervises the activities. Then there is "The Rape of the Sabine Women." Three terrible knights are carrying away three maidens, one of whom appears to be unwilling. The murder of Julius Caesar has also inspired the artist. He shows Brutus and Cassius plunging their daggers into the breast of the tyrant. Then we soon reach medieval history. The rest of the pictures are about the Franks, Anglo-Saxons and the Church. "How Clovis was baptized by St. Remy" is one of the quaintest of the pictures. The king, naked but with a crown, is sitting in a bowl, while the archbishop of Rheims is performing the ceremony. "King Arthur's combat with Mordred" is a stirring drama. The king seizes his traitor nephew by the shoulder and thrusts his sword straight into his heart; but, alas, he is mortally wounded himself.

About fifteen miniatures are supposed to be portraits of other kings, heroes and popes. These pictures, however, entirely lack individuality. Charlemagne looks exactly like King David, and Hugh Capet looks like Zedekiah. But the last picture, again, is full of originality. Its title is "How Godfroy de Bouillon conquered Jerusalem." From the walls of the city the Arabs are hurling stones at the besieging army of Crusaders. Yet Godfroy is dauntless, nothing can hold him back. He is shown climbing a ladder, almost reaching the parapet . . .

Besides the miniatures there are hundreds of small illuminated initials.

From the Library of the Earl of Ashburnham.

The roll is 39 feet long; it was made of sixteen sheets, each 19 × 26 inches.

In Flemish

OFFICIA ROMANA. On Vellum. 12°. XV Century.

A manuscript in Flemish written in gothic letters, on 158 leaves. Long lines, twenty-one to a page. There are several large pen-letters and marginal decorations of elaborate design. All the capitals are in red and blue.

Size, 4⅛ × 6 inches.

In Armenian

THE NEW TESTAMENT. On Vellum. 12°. XV Century.

The text is preceded by forty full-page, though rather crude and disfigured illustrations. There are over a hundred illuminated initials, and marginal decorations made of leaves, birds, fishes. It has 311 leaves. The handwriting is fine throughout. Double columns, twenty-one lines in each.

According to the colophon, the book was written in 1475 — in 924 of the Armenian Calendar — by the scribe Gregory, a monk in the monastery of the Son of Hussig.

The binding is of heavy, hand-wrought silver, with clasps. The front cover has the embossed image of the Crucifixion, and the back cover that of the Resurrection. The body of Christ, the figures of the mourning women, and those of the evangelists, saints and soldiers, are drawn with real artistry. This binding was made in 1663, by a monk named John of Bitlis.

From the Library of Maxwell Sommerville, Philadelphia.

Size, 4½ × 6½ inches.

Of Later Date

THE LIFE OF CHRIST. TWELVE MINIATURES.
On Vellum. Early XVI Century.

These twelve miniatures, painted in rich colors by a highly accomplished artist, are apparently leaves from a sixteenth century Book of Hours written in Spanish. Who the artist was and where the book was made is unknown; the style of the miniatures, however, suggests a Flemish-Dutch origin. On the backs of ten of the miniatures there are prayers to the Virgin Mary, each beginning with an O: "O Virgen bien aventurada Señora," "O Soberana Señora," "O Virgen y Madre de dios," "O Reyna de los angeles," etc. These prayers are written in fine gothic characters, placed within borders of leaves and flowers. The initial O of each prayer is colored.

The miniatures, each 2¼ × 3⅜ inches in size, are mounted on one sheet. They represent the following scenes:

1.) *Annunciation.* The angel Gabriel at right, holding sceptre in his left hand and pointing with his right to the Holy Ghost hovering above in the form of a Dove. Mary, kneeling in prayer, turns toward the Angel, listening to his words.

2.) *Visitation.* Elizabeth, the future mother of John the Baptist, salutes the Virgin who is visiting her. The scene takes place on the shore of a lake, before a large house, that of Zacharias. The background is a "hill country," a mountain painted in green and blue with a windmill on its slope. Trees and shrubs in the foreground, and a little dog.

3.) *Nativity.* Under a stable roof the Virgin and Joseph kneel to the Child who lies before them. Several small angels in white are kneeling around Him in adoration. Two angels in the air. In the background a brown ox. Outside the shepherds approach.

4.) *Jesus Teaching in the Temple.* Jesus is seated under a canopy with green hangings. Seven or eight elders are standing or sitting before Him, watching his words. Mary, with nimbus, stands in the background.

5.) *The Scourging of Christ.* Jesus, tied to a pillar in prison, is scourged by four jailers. A Roman soldier is looking in through the window, thrusting his naked sword before him.

6.) *The Crowning with Thorns.* Crowned with thorns, the blood streaming from his forehead, Jesus lies exhausted on the stone pavement. Two men are mocking at Him. Roman soldiers are looking in through the window. The scene takes place in the anti-chamber of a palace, probably that of Herod.

7.) *The Road to Golgotha.* Jesus is bearing the Cross, Simon of Cyrene helping Him to carry the heavy burden. Roman soldiers with lances and a large crowd behind Him. "And there followed him a great company of people, and of women, which also bewailed and lamented him." (Luke XXIII, 27.) Veronica is holding before her the *sudarium* with the face of Christ crowned with thorns. The Virgin is behind Veronica.

8.) *Calvary.* A skull and bones strewn at the foot of the huge, brown Cross. The Sepulchre is seen, its stone door rolled away. It is empty, without the body. Three women — Mary Magdalene, Joanna and Mary, the mother of James — stand at a distance, with halos around their heads. On the road which leads through the green valley are soldiers on horse-back and common folk. In the background rise the white walls and turrets of Jerusalem. Farther, a high mountain in beautiful colors under the blue sky.

9.) *Resurrection.* A vault in the rock. Across the picture a blue coffin. In front Christ is standing, his side pierced; a long crozier is in his left hand, while his right points to heaven. Two Roman soldiers are still asleep; three others look at Him in amazement.

10.) *Descent of the Holy Ghost.* The Virgin seated in the centre, under an arch supported by marble pillars. She is reading. The Apostles, standing around, are listening. The Dove is above. ("But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things, and bring all things to your remembrance, whatsoever I said unto you." John, XIV, 26.)

11.) *The Assumption of the Virgin.* The Virgin, in the air, surrounded by angels in white and blue. Beneath, a green landscape with a solitary farm-house. In the upper corner of the picture the Father and Son, seated, waiting for her.

12.) *The Coronation of the Virgin.* The Virgin, in the air, surrounded by is crowned by the Father and Son, who are seated on a golden throne. At her feet four angels are singing. Above her head is the Dove, shedding long rays. Angels in adoration fill the bluish background.

These miniatures were given to the Library in April 1917 by Mrs. Joseph George Cupples, of Boston, as a memorial to her husband. They have an elaborate oak frame and are placed in a show-case.

RITUALE PARISIENSE. EXCERPTA.
On Vellum. 24°. XVIII Century.

Written in black and red, on 68 leaves. Long lines, sixteen to a page. With flower decorations and geometrical designs for head-bands and tail-pieces. There are several painted initials.

Bound in red morocco with gold tooling.

Size, 2¾ × 4 inches.

THE BOOK OF ESTHER. A Hebrew Parchment Scroll.
About 1550.

Written in ten columns, thirty-seven lines in each. The roll was made of three sheets of unequal length.

Size, 15 × 63 inches.

THE BOOK OF ESTHER. A Hebrew Vellum Scroll. Early XVIII Century.

Written in very small characters, in fourteen columns, thirty lines in each. Rolled on carved olive wood.

Size, 2⅛ × 21 inches.

ETHIOPIC PSALTER, CANTICLES, SONG OF SONGS. On Vellum. Small 4°. About 1730.

It contains also "Encomia" of the Virgin Mary, and also Hymns to her and to the Angel Phanuel. On the fly-leaf there are crude drawings of the Virgin and Child, and of St. George. Written on 184 leaves, in black ink, with frequent use of red. Long lines, twenty-five to a page. Bound in wooden boards.

From the Library of J. Henry Middleton, one time Professor at Cambridge University.

Size, 4⅝ × 6¾ inches.

PALI RITUALE. On Lacquered Palm Leaves. Date Uncertain.

Pali was, and is still to a large extent, the literary language of India, Burma and Siam. Buddha used this language, and the earliest documents of his religion were compiled in it.

The manuscript in the Library is written in Square Pali. It describes the ceremonies at the induction of a Buddhist priest. It is part of the "Kammavācā," the ritualistic manual of the Buddhists. There are eleven leaves, each containing five lines, bound together by a string. The cover is of wood, elaborately ornamented with leaves, circles and other geometrical designs.

Size, 3¾ × 21½ inches.

A BURMESE COMMENTARY ON A PALI TEXT. Palm Leaves. Date Uncertain.

Twenty leaves, of which the first two are smaller than the rest. Written on both sides of the leaves, nine lines on each.

Size, 2½ × 20¼ inches.

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